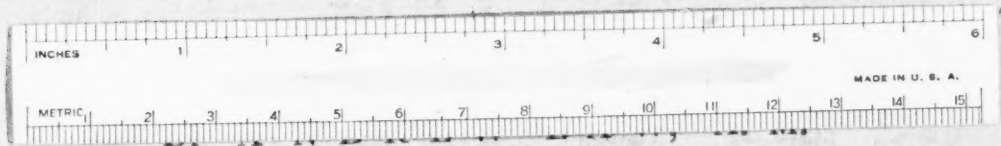


THE
MUSICAL MAGAZINE;
CONTAINING A VARIETY
OF
FAVORITE PIECES.
A



NUMBER FIRST.

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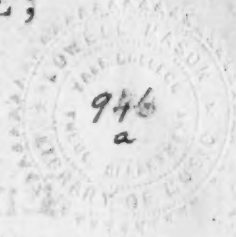


THE
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PERIODICAL PUBLICATION.

By ANDREW LAW, A. M.

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Entered according to the Laws of the
UNITED STATES.

Vp 41-201

MR. ADGATE'S NEW PLAN of SOLFAING, *Examined.*

THERE has lately appeared in America, a new and improved plan of Solfaing, by Andrew Adgate, P. U. A ; and as the public are not sufficiently acquainted either with the man or his work, I shall make no apology for announcing them.

Before I enter upon the examination of Mr. Adgate's plan, I shall give a simple explanation of his title P. U. A.

Mr. Adgate has taught a common singing school in Philadelphia, where schools of every kind frequently obtain the name of Academies. Mr. Adgate called *his*, the Uranian Academy, and himself the President. But the teachers of such schools, are commonly called, Masters ; not Presidents. Mr. Adgate must therefore have assumed the epithet of President, or borrowed it from a foreign institution ; thus becoming the President of the Uranian Academy, P. U. A. And as each of these ways partake equally of ease and propriety, we are at liberty to ascribe his choice to which we please. Here then, the origin of Mr. Adgate's degree, or title is investigated. I will bestow a few words upon the importance of it. The school which Mr. Adgate taught, was never incorporated, and there are a thousand schools of equal importance in the United States. In many of these schools the instructors are frequently changed, and every person who has ever had the charge of one of them, has an equal right to a title with Mr. Adgate. Were the generality of singing Masters vain enough to adopt an insignificant title, Mr. Adgate would undoubtedly have a right to the privilege, without being called to an account for his conduct. Becoming a common thing, and being understood by the public, it would immediately cease to be an imposition.

But I will hasten to an examination of Mr. Adgate's new and improved plan. As yet, I have only noticed his name as it stands, connected with his title. But if he has merit in his work, it shall be credited to him. The splendor of his abilities shall be made a cloak for his follies, and his faults shall be overlooked amidst his great and useful discoveries and improvements.

He is pleased to call his plan, a *new* one; alledging, that the *old* British mode is totally rejected. But as to the novelty of his scheme, I shall take the liberty of contradicting him. It is not a *new* plan. It has been known for ages in Italy and other countries; and the essential part of it has long since undergone a trial, and been rejected by those very Britons, whose *old* mode our author boasts of displacing by his *new*. The truth of this assertion is sufficiently evinced by Music books published in England. Two of these books, I was possessed of, long before Mr. Adgate knew a syllable about Music; and upwards of eight years have elapsed, since I was myself solicited to publish this method. For reasons, as I thought, abundantly sufficient, I refused. Where then is the propriety of Mr. Adgate's calling his plan a *new* plan? It is, indeed, a little extraordinary, that he should adopt an obsolete system and claim it, as an invention of his own. But even *this* is not *new*. The same farce had been acted before. Ethan Allen had revived, and republished the, Oracles of Reason, as a *new* plan; and Andrew Adgate has revived, and republished, fa so la, ba do na, as a *new* plan. But since he has chosen to adopt it, as his *own*, he may take it to himself; nobody will dispute with him for the *honour* of the invention; and nobody will believe that he was the *inventor*. However, by claiming it as his *own*, he has at least taken upon himself to defend it; and he has asserted, not only the novelty, but the *improvement* of the plan. Leaving him to reconcile the possibility of a plan's being *new*, and yet at the same instant, *improved*, I shall proceed to enquire, in what respects it is preferable to the common method.

Permit me, however, previously to remark, that a very strong presumption arises against this system, on account of its having been tried and rejected in England. But as Mr. Adgate thinks it beautiful, and as it has gained some ground in America, we will give it an examination.

Having told us, that his plan possesses *many* advantages above the *old* British method, Mr. Adgate has mentioned only *two*. One of these respects the addition of singing syllables; and the other, the acquisition of the semi-tones; the latter of which is no ways applicable to *his*, any more than to the *common* method, as I shall have occasion to show after I have considered the former. Instead of repeating fa so la, in each octave, he has added, ba, do, na, and he asserts, that great confusion will be avoided, by means of associating with each syllable the idea of its proper sound. But did not Mr. Adgate know, that syl-

ables were not the signs of musical sounds? It is the situation of the notes upon the staff, which determines their sounds. The syllables are only the mediums, thro which such sounds are expressed; and they *may* be expressed without the syllables, as is the case every time a tune is sung to the words of a psalm, where neither *faw sol law*, nor *ba do na*, occur. Did we, as Mr. Adgate intimates, associate with each syllable, the idea of its proper sound; and were there no more sounds, than he has used syllables, we might as well reject the lines and spaces, and learn to sing, merely by the interchanges of *faw sol law*, *ba do na*, *mi*. Having discovered, that the repetition of singing syllables was the cause of great perplexity to the pupil, he proceeds to illustrate it by an example; and the instance he has given, tho it makes directly against him, was as much to his purpose as any he could have chosen. Set a learner, says he, to sing at first sight, after he has made a tolerable proficiency, and if he is founding *sol* above the key note, and *faw*, the fourth above the key follows, he will descend to *faw*, the key note! We should judge, that a pupil was *not* a tolerable proficient till he knew the difference between rising and falling. His ear must be very bad indeed, and his judgment still worse, if he could not, by the help of an able instructor, immediately discover the difference; even if there were no lines and spaces to assist his conception. But when the staff is before his eyes; _____ when he sees, that a note is situated upon a line, or a space, three notes higher than the one he has just founded, _____ can it be supposed, that he will give it the sound of *faw* the key note? It is by means of our sight, contemplating the position of a note upon the staff, that we must get the idea of the sound, which it requires; and when it is founded, it is by means of our hearing, that we must get the idea of the sound, which is actually given it. In neither case are we at all dependant upon the syllable with which it is connected, or expressed. Syllables, in music, are not the signs of particular sounds; as names, in language, are the signs of particular things; and I shall have occasion to prove, that, even Mr. Adgate's syllables are far from being the signs of certain sounds. A single syllable is sufficient to express the whole variety of musical sounds. Does it then become a question why *four* syllables are used instead of *one*? The answer is easy. To consult convenience by means of variety. Were it not tiresome to repeat one syllable continually, there would be no need of *more* than one. But constant experience proves, that it is tiresome, and that more than one *are* necessary. By the use of four syllables, *mi*, *faw sol law*, the variety is found to be sufficient; and these syllables sung according to the directions, which I have given, are admirably calculated for the purpose to which they are appropriated. For tho, they can not assist us in attaining sounds, yet, they *may*, and *do* assist us in making those sounds, when attained. They assist in forming the organs of sound into a position for making more open, soft and smooth tones.

But even if we should violate every dictate of reason and experience, and suppose it necessary to increase the common num-

ber of singing syllables, Mr. Adgate has been extremely injudicious in the addition, which he has made ; and I must do the Italian writers upon the subject the justice of remarking, that, instead of making any *improvement*, or inventing any *new* system, Mr. Adgate has really adulterated their *old* one. For, instead of copying *their* addition, *fi do ra*, he has changed *fi* into *ba*, and *ra* into *na* ; neither of which is so good as the original. If the organs of sound are put into a position for expressing a note by the syllable *ba* or *do*, the voice will be forced suddenly upon the expression, and it will inevitably produce a blunt, dead sound, much like the sound of a Blacksmith's hammer upon his anvil. Mr. Adgate, (having been accustomed to such sounds,) may have no objections upon this account ; but to others, the objection will certainly be formidable. The sound of *na* is a nasal sound, and leads to a habit of singing through the nose ; and the *mi*, as he pronounces it (me,) inclines to a habit of singing thro the teeth : habits which destroy the beauty of music, and which ought to be sedulously avoided.

Thus far Mr. Adgate is inconsistent with *nature* ; but he is doubly inconsistent, for he is not even consistent with *himself*. A crazy man, who imagines that his body is made of glass, is very careful about striking against any thing, lest he should dash it to pieces. He reasons consistently, admitting his premises to be good ; but Mr. Adgate does not do so much. Having set out with a false principle, he stops short in his way ; neither retracting it, nor carrying it through. He talks about associating with each syllable the idea of its proper sound, and yet he gives us but seven syllables, as though there were no more than seven sounds. This can never be admitted ; and even Mr. Adgate is more sober, as often as he loses sight of his false theory. He tells us, that the C clef is the eleventh, and the G clef is the treble the fifteenth sound ; and repeatedly asserts, that the extent of the human voice, from the bass to the treble inclusive, comprehends three octaves, or twenty two sounds. If then he would associate to each syllable the idea of a certain sound, instead of seven, he must, upon his own footing, use twenty two syllables ; exclusive of the semi tones. He entirely confounds the use of the terms, *notes*, *sounds*, and *syllables* ; for he asserts, that experience teaches us to associate certain syllables with the ideas of their proper sounds. The fact is, we never do associate a certain syllable with the idea of a proper sound. Experience teaches us to know what sounds, notes, differently situated upon the staff, stand for ; or rather, our seeing the notes upon the staff excites in our minds the ideas of the proper sounds, by which they are to be expressed ; and when they are once excited, they may be expressed by one, or by four, or by seven, or by all the syllables in a common psalm. The ideas of the sounds being excited, we can as well express one sound by *aw*, the key note, and another by *aw*, the *fourth above* the key upon the *common* method, as we can express one sound by *aw*, and another, at an *octave's distance*, by *aw*, upon Mr. Adgate's method.

Will he contradict himself where he is right, and attempt to maintain himself where he is wrong, by endeavoring to prove, that there are but seven sounds ; and that, he has given a name to each of them ? It will be of no avail to him to fly to the philosophers for shelter. They would be ashamed to protect him. They have told us indeed, that there are seven *kinds* of sounds, differing in their natures and general properties ; but I believe, it was left for Mr. Adgate to discover, that there were absolutely no more than *seven* sounds. Had the philosophers told us, that there were but seven different *kinds* of animals upon the earth, would it have followed that there were but *seven* animals ? The *kinds* might have been seven, while the number of distinct, proper animals might have been *unlimited* ; as the *kinds* of sounds are seven, while the number of distinct and proper sounds is *unlimited*. Had a man undertaken to give names to each of these distinct and proper animals, the number of his names must have been unlimited ; and had Mr. Adgate carried his plan through, and associated a syllable to each distinct and proper sound, his syllable must have been unlimited ; I may add, unintelligibly confused.

I have now considered the grand superiority of Mr. Adgate's plan, as far as it is placed in the addition of three singing syllables. There is one thing more, upon which considerable stress is laid, and it shall not be neglected. It is the method, which he has adopted for the purpose of acquiring the semi-tones. He proposes altering the syllables, fa, so, ba, do, into fe, fe, be de. But this, as I before hinted, is not at all peculiar to *his* system ; for it would be as easy upon the *common* method to change fa, sol into fe, fe in the *repetition*, as to change ba, do into be, de upon his plan. His proposed alteration, he has taken from the Germans, who sing by letter. In practising music, they make use of seven letters ; and for the accidental flats and sharps, they introduce those, which are different, calling them, flat and sharp letters. But before Mr. Adgate proceeded to calculate upon the advantages of his proposal, he ought to have proved, that it was more easy to sharp a sound by the syllables, fe and fe, than by fa and sol. The accidental semi-tones are not to be exclusively expressed by any particular kind of syllables ; if so, they could not be sung to the various syllables in a psalm or hymn, to which they indiscriminately fall. They are discovered by means of the flats, sharps and naturals inserted in a tune, and when once discovered, they may be sung as well, and even *better* by fa, than by fe. Feeling a sound does not sharp it. Mr. Adgate, in treating upon semi-tones, seems to have continued his inconsistency of imagining a kind of a necessary connection between sounds, and the syllables by which they are expressed ; and accordingly, when the me (mi) is preceded by an accidental flat, or natural, he tells us to, *maru* it ; that is, give it a duller sound. This seems to be going upon the presumption, that it is always a sharp sound, when expressed by the syllable, me. But the sounds of me, fe, fe, de, and the like, are not sharp sounds ; unless singing through the teeth, is what constitutes the sharpness of sounds. That these syllables are dentals, will be allowed : and that, if used in

singing, they will lead to a habit of singing through the teeth, can not be denied ; but, that compressing the teeth together, and forcing the sound violently through them, is what constitutes the sharpening of musical tones, *will* be denied. By the various authors, which I have consulted upon the subject of sounds, previous to Mr. Adgate, I have been led to believe, that a round pipe would produce a sharpened sound, as well as a natural or flatted sound ; but now, I am taught to believe, that it depends upon the flatness of the pipe. It is no longer any matter about its size, or length, for a flat or sharp sound depends upon the shape of the pipe.

I find, that those who have adopted Mr. Adgate's plan, instead of sharpening sounds properly, only sing them through the teeth ; and in this way they sharp sounds, where they ought not to be sharpened. When ever they sing the syllable ba, to a note, they sharp it to a degree ; and the sound of ba, is as much sharper than the sound of fa, as the sound of be is sharper than that of ba.

I am very confident, that a person will obtain a knowledge of the semi-tones sooner without Mr. Adgate's helps, than with ; for so long as he depends upon the syllables for his knowledge of the sounds, he will not attend to them by his ear ; and until he can clearly discover the half-tones by his ear, he will inevitably be ignorant of them. I will mention another objection. If the sounds of fe, fe, de, &c. are sharp sounds, then all similar syllables will also produce sharp sounds ; and the English language abounds with them, so that almost every note in a common plain tune, sung to a psalm of a moderate length, will be sharpened, or sung through the teeth, before the psalm is concluded. This objection is not imaginary. Of its reality, I am certain, from the performance of those, who have been taught upon Mr. Adgate's plan. And this objection affects, not plain tunes only ; it also extends to all music whatsoever. Even music, set to particular words, must be altered : for, in a great variety of instances, there are of this kind of syllables applied to notes, which are not sharpened. Mr. Adgate asserts, without any foundation, that the *common* method, in some instances destroys the beauty of composition ; but I think, that his method destroys the beauty of composition, almost universally. It is in vain for him to tell us, that we may make use of these syllables, as assistants to learn the sharpened notes, and then sing these *same*, or *similar* syllables, without sharpening the notes, which they are used to express.

But after all Mr. Adgate's boasting about his *new* and *improved* plan, he has led us into a labyrinth, and meanly deserted us, without conducting us through ; for, except the mi, he has made no provision for flatted notes, nor for any, which

are sharpened at the beginning of a tune, and restored by accidental naturals. Instances of which are very common in the sublimest pieces of music : but upon Mr. Adgate's plan, we know not what to do with them.

I have now considered the superiority of Mr. Adgate's plan with regard both to singing syllables, and to semi-tones. Were it to my purpose, I could easily show, that he is as ignorant of language, as he is of his art ; but it has been my business to expose the errors of his system, not his grammatical blunders ; and I shall now take my leave, for the present, of the new and improved plan of Solfaing, by Andrew Adgate, P. U. A ; and leave the reader to make his own reflections.





No. I.

Philadelphia.

1

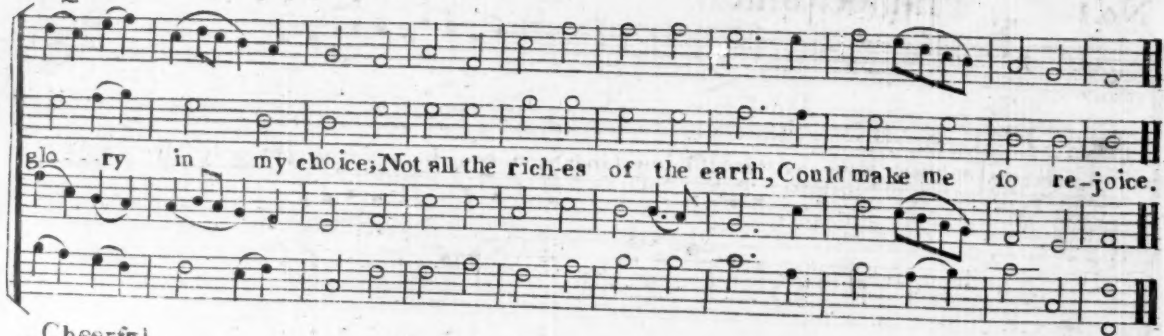
Thou art my portion, O my God; Soon as I know thy way, My heart makes

This block contains the first system of the musical score. It consists of four staves. The first two staves are for the vocal melody, with a treble clef and a key signature of one flat (B-flat). The third and fourth staves are for the piano accompaniment, with a bass clef and a key signature of one flat. The lyrics are written between the staves. The system ends with a repeat sign and a first ending bracket.

haste to obey thy word, And suffers no delay : I choose the path of heavenly truth, And

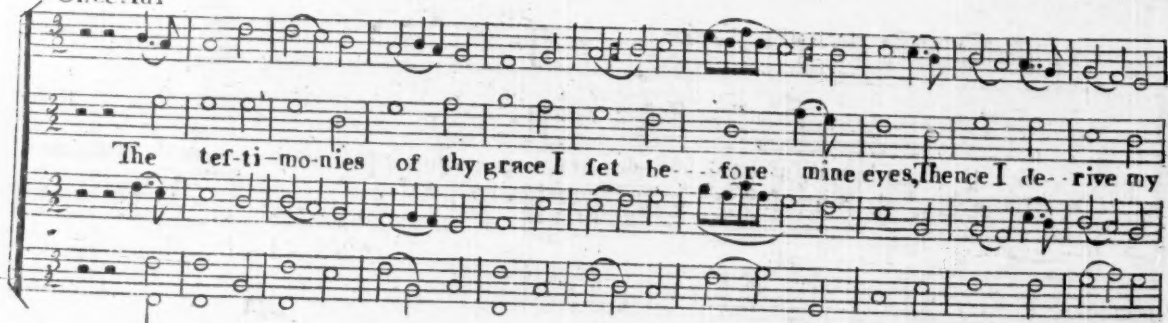
A

This block contains the second system of the musical score. It consists of four staves. The first two staves are for the vocal melody, with a treble clef and a key signature of one flat. The third and fourth staves are for the piano accompaniment, with a bass clef and a key signature of one flat. The lyrics are written between the staves. The system ends with a repeat sign and a first ending bracket. Below the staves, the letter 'A' is printed.



glo - ry in my choice; Not all the rich-es of the earth, Could make me so re-joice.

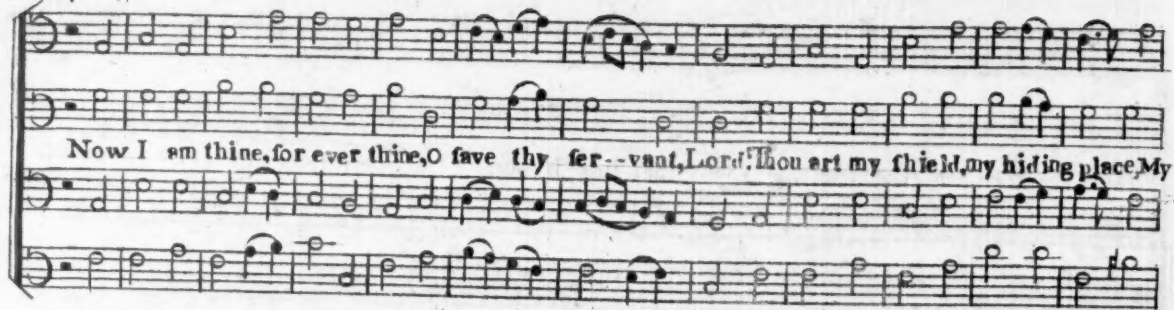
Cheerful



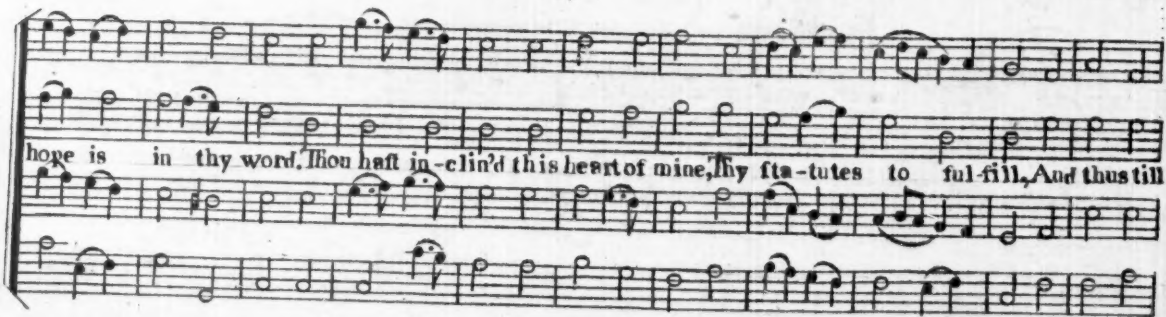
The tes-ti-mo-nies of thy grace I set be-fore mine eyes, Thence I de-rive my

dai - ly strength, And there my com - fort lies. If once I wander from thy path, I think

up - on my ways; Then turn my feet to thy commands, And trust thy pard - ning grace.



Now I am thine, for ever thine, O save thy ser-vant, Lord! Thou art my shield, my hiding place, My



hope is in thy word, Thou hast in-clin'd this heart of mine, Thy sta-tutes to ful-fill, And thus till

mortal life shall end Would I per - form thy will, and thus

Boston

Fa-ther, Fa-ther, how wide thy glo ry shines! How high thy won-ders rise!

6

Known thro' the earth by thou-sand signs: By thou-sand thro' the skies

Those mighty Orbs pro-claim thy pow'r, Those mo-tions speak thy skill.

:S: Soft

And on the wings of ev'-ry hour, We read thy pa-tience still.

:S: Cheerful

But when we view thy great de-sign to save re-bel-lious worms, Where

8

Soft

ven-geance and com-pas-sion join in their di-vin-est forms. Here the whole

loud

De-fi-ty is known, Nor dars a cress-ture guess, Which of the glo-ries bright-est

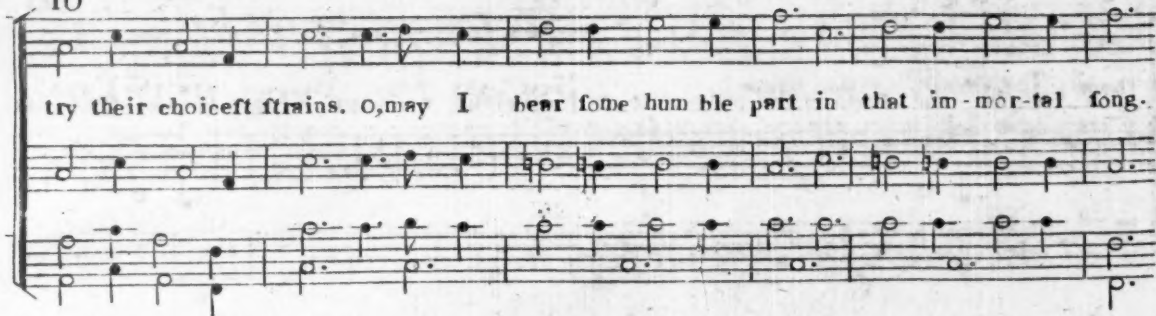
shone, The justice or the grace.

Now the full glo-ries of the Lamb,

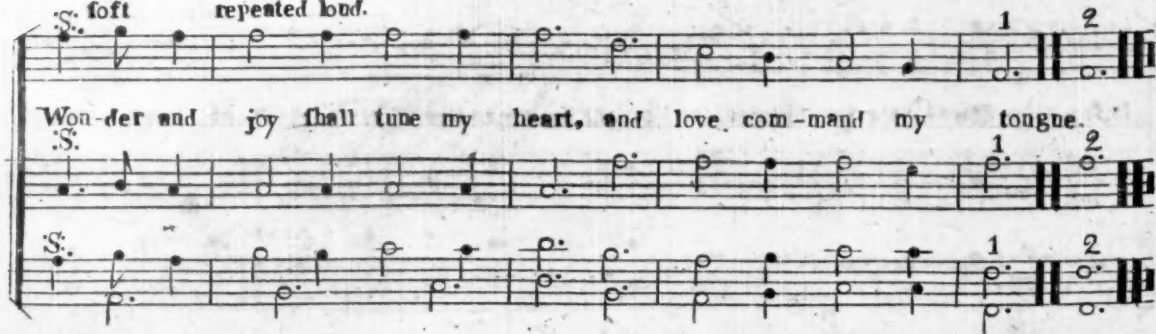
A-dorn the heav'n-ly plains, Bright se-raphs learn Im-man-u-els name, and

B

try their choicest strains. O, may I bear some humble part in that im-mor-tal song.



S. soft repeated loud.



Won-der and joy shall tune my heart, and love com-mand my tongue.

Baltimore.

soft

loud

11

gs. *S:* *gs.* *S:*

To God, to God the only wise, our Saviour and our King, Let all the saints

Soft *Loud*

soft

below the skies Their humble praises bring, their humble praises bring. Let all the

Soft

12

Handwritten musical score for the first system, featuring three staves. The lyrics are written below the middle staff. The first staff contains a melody with eighth and sixteenth notes. The second staff contains a melody with eighth and sixteenth notes. The third staff contains a bass line with eighth and sixteenth notes. The lyrics are: "saints be-low the skies Their humble praises bring their humble praises bring: 'Tis his al-". Above the first staff, the word "loud" is written above the second measure and "soft" above the eighth measure. Above the third staff, the word "Loud" is written above the sixth measure and "Soft" above the eighth measure.

saints be-low the skies Their humble praises bring their humble praises bring: 'Tis his al-

Handwritten musical score for the second system, featuring three staves. The lyrics are written below the middle staff. The first staff contains a melody with eighth and sixteenth notes. The second staff contains a melody with eighth and sixteenth notes. The third staff contains a bass line with eighth and sixteenth notes. The lyrics are: "mighty love, His counfel and his care, Preserves us safe from sin and death from sin and death,". The word "counfel" is misspelled as "counfel".

mighty love, His counfel and his care, Preserves us safe from sin and death from sin and death,

loud Organ soft *Loud* 13

preserves us safe from sin and death, from sin and death, And ev'ry hurt-ful

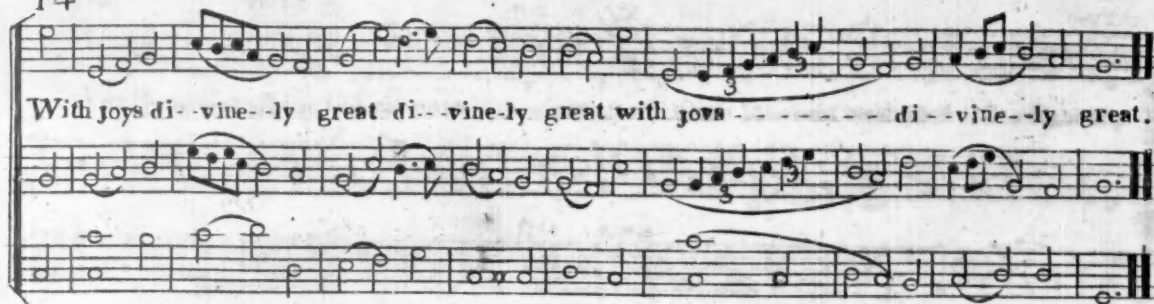
Loud Organ soft *Loud*

The first system of the musical score consists of three staves. The top staff is for the vocal part, starting with a 'loud' dynamic marking. It contains the lyrics 'preserves us safe from sin and death,' followed by a measure of rest, then 'from sin and death, And ev'ry hurt-ful'. The middle staff is for the organ, with a 'soft' dynamic marking. The bottom staff is another organ part, also marked 'soft'. Handwritten 'Loud' markings are present above the first and third staves. The number '13' is in the top right corner.

share. He ~~shall~~ present ~~his saints~~ un-blem-ish'd and compleat Before the glo-ry of his face

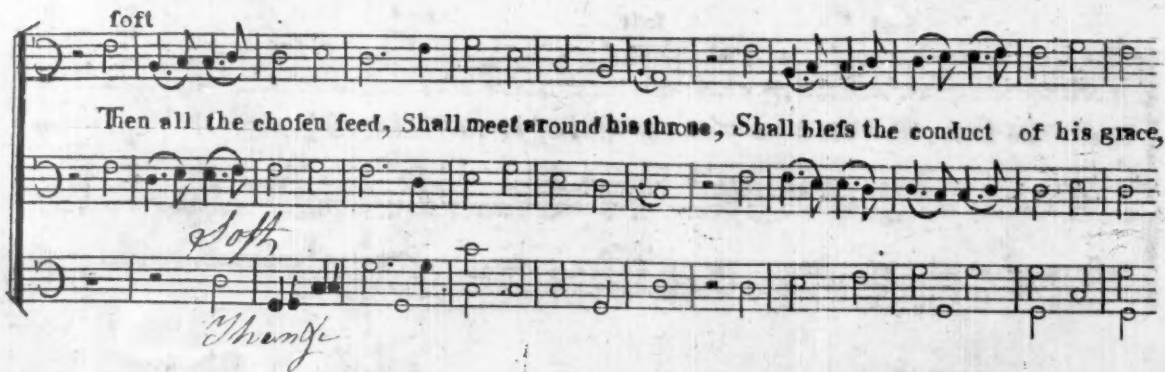
S: will our souls

The second system of the musical score also consists of three staves. The top staff is for the vocal part, starting with a '3' time signature and the lyrics 'share. He shall present his saints un-blem-ish'd and compleat Before the glo-ry of his face'. The middle staff is for the organ, with a '3' time signature and the handwritten lyrics 'S: will our souls'. The bottom staff is another organ part. The system concludes with a double bar line.



With joys di-vine-ly great di-vine-ly great with joys - - - - - di-vine-ly great.

soft



Then all the chosen seed, Shall meet around his throne, Shall bless the conduct of his grace,

soft

Change

Loud

:S: lively

soft 15

And make his wonders known, and make his wonders known. To our Redeemer God, to our

:S:

Loud

:S: lively

Soft

loud

soft

loud

1

2

Re deemer God, Wisdom and pow'r, wisdom and pow'r, wisdom and pow'r belongs.

2

Loud

Soft

Loud

1

2

16

Immortal crowns of ma-jes-ty and e-ver---last-ing fongs, and e-ver-

soff.

loud

--last-ing fongs, Im-mor-tal Crowns of majes-ty and e-ver-last-ing fongs.

loud

1 2

THE
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THE RULES OF PSALMODY,
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ADVERTISEMENT.





Book, that might be obtained with little expence, and be suitable for learners at their first setting out, has been frequently called for, and one is the following. The rules, comprised in it, are explained with the utmost conciseness and simplicity. If the learner, upon perusing them and practising upon the additional lessons, and tunes, finds that he is like to succeed as a singer, he may safely venture to pursue other music; if not, he may relinquish his book and his undertaking together, without much loss of time or money.

THE NEW PLAN COMPARED WITH THE OLD.

The new plan has only one scale for all the parts and all the keys in music; which scale is composed of seven simple characters. The old plan has at least two scales for the parts, and seven for the keys, and these scales are each of them compounded of fourteen complicated characters, such as notes, lines and spaces; here are three parts to every character, the note, the line and the space, and all of them gain no advantage over the one simple note, in the new plan. The stave must include a ledger line above and below, making seven lines and seven spaces in each part; the two parts bass and treble together, making at least twenty eight characters. To this must be added seven different keys of the same extent as the first, making on the whole seven times twenty eight, or one hundred and ninety six. The comparative view is then taken to a hundred and ninety six, or as one to twenty eight. The advantages which are gained by the new plan, are then, very great and of great importance.

The objection which has been made against the plan is, that it is not known and in general use. The same objection might have been made against the art of Printing when it was first invented; for it was not then known and in general use in any part of the world. What would have been the state of society at this time, compared with what it now is, if this objection had been heeded and adhered to, and have prevented the introduction of the art? Upon this ground every improvement in the arts must be rejected, and the world must stand where it is forever; or we must suppose that improvements are in universal use before they are invented or introduced.


































SCALE OF RULES.

CHARACTERS.—The  is mi; the  is fa; the  is sol; and the  is la.

Notes or marks of sounds.


Rests or marks of silence.



mi fa sol la fa sol la

Breves								
Semibreves								
Minims								
Crotchets								
Quavers								
Semi-quavers								

Breve Rest	
Semibreve	
Minim	
Crotchet	
Quaver	

Proportion of the Notes.





























One  Breve is

Two   Semibreves,

Four     Minims,

Eight         Crotchets,

Sixteen         Quavers,


Thirty two                             Semi-quavers.

The rests have the same proportion except the semibreve, which fills a bar in triple time.

Characters.


Explanations.

Examples.

Brace  Shows how many parts are sung together.

Cliff G Is used in Treble, Counter and Tenor.


Cliff F Is used in Bass only.


Close  Shows the end of the Tune.


Slur  Shows what notes are sung to one syllable

Dot . At the right hand of a note, adds to it half its length.

Figure 3 Shows that each of the three notes is one third of a beat.



Single bar  Divides the time according to the measure note.

Double notes  Either may be sung.

Double bar  Shows when to repeat.


Repeat R Shows that the tune is sung again from that note to a double bar or close.

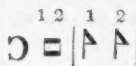
Figures 1, 2, Show that the note under 1, is sung the first time, and that under 2, the second time.

Preparative or leaning notes  . These notes add nothing to the time of bar in which they are used, for whatever time be occupied by them, so must be taken from the notes with which they are connected.


TIMES.

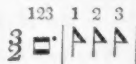
COMMON TIME.

marked  Is measured by one semibreve; has two beats, one down and one up.




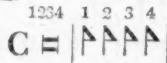
TRIPLE TIME.

marked  Is measured by a dotted semibreve; has three beats, two down and one up.




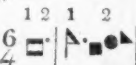
DOUBLE COMMON TIME.

marked  Is measured by one breve; has four beats, two down and two up.



COMPOUND COMMON TIME.

marked  Is measured by a dotted semibreve; has two beats, one down and one up.



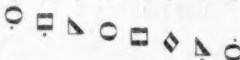
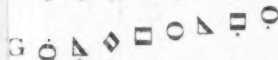
N. B. The hand falls at the beginning of every bar in all kinds of time.

FIRST LESSON.

5 6 7 1 2 3 4 5

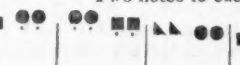
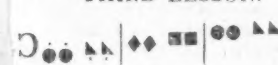
Sing without the beat.

5 4 3 2 1 7 6 5



THIRD LESSON.

Two notes to each beat.



MODES.

Names. Length of a beat.

Very slow. A second and a half.

Slow. A second and a quarter.

Moderate. A second.

Cheerful. Seven eighths.

Lively. Two thirds.

Quick. Five eighths.

Very quick. Half a second.

MARKS OF DISTINCTION.

These notes are sung in a pointed and distinct manner.



Rules to find the mi.

Sharp, #

Flat, b

When there is neither sharp nor flat at the beginning of a tune, mi is in B

One # mi is in F

Two ## mi is in C

Three ### mi is in G

Four #### mi is in D

One b mi is in E

Two b b mi is in A

Three b b b mi is in D

Four b b b b mi is in G

Sharp # Raises a note half a tone.

Flat b Sinks a note half a tone.

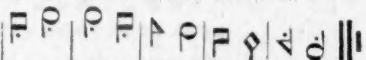
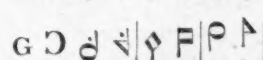
Natural h Restores a note to its primitive sound.

SECOND LESSON.

5 6 7 1 2 3 4 5

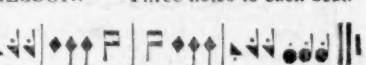
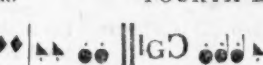
One beat to each note.

5 4 3 2 1 7 6 5



FOURTH LESSON.

Three notes to each beat.



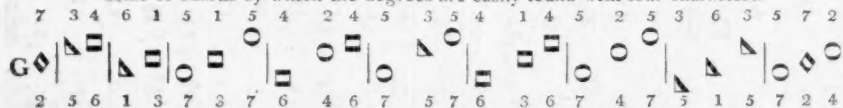
SCALE OF KEYS.

EXPLANATION.

7

C 1	4	7	3	5	2	6
B 7	3	6	2	4	1	5
A 6	2	5	1	3	7	4
G 5	1	4	7	2	6	3
F 4	7	3	6	1	5	2
E 3	6	2	5	7	4	1
D 2	5	1	4	6	3	7
C 1	4	7	3	5	2	6
B	3	6	2	4	1	5
A	2	5	1	3	7	4

Scale of Marks by which the degrees are easily found with four characters.



The figures over the notes show the degrees of the sharp key; those under them show the degrees of the flat key. The is the seventh degree of the sharp key, and the second degree of the flat key; the and the , the one degree the highest are the third and fourth degrees of the sharp key, and the fifth and sixth of the flat key.

The figures at the left hand of each column of notes show the degrees of the sharp key; those at the right hand show the degrees of the flat key. This scale shows that the between the two keys, and that the first degree of the sharp key is the first note above the and that the first degree of the flat key is the first note below the .

It shows also the relative keys. When the key be changed from a sharp key to a flat key, or from a flat key to a sharp key with an additional flat or sharp in the regular way in which they are set at the beginning of tunes they are called relative keys. Every sharp has its relative flat key a third below; and every flat key has its relative sharp key a third above. These admit of an easy and natural transition from one to the other.

Every sharp at the beginning of a tune takes the place of the with the dot, and raises the note half a tone, and removes the and the key to the fifth above, or to the fourth below. Every flat at the beginning of a tune takes the place of the , sinks that note half a tone, and removes the and the key to the fourth above, or to the fifth below.

SCALE OF SHARP KEYS.

RULES. The last note of the Bass is the key note, which is the first above or below the \diamond ; if above, it is a sharp key; if below, a flat key. In every key there are seven degrees of sound, which are marked by these characters, to wit, $\diamond \blacksquare \circ \blacktriangle$ and the $\blacksquare \circ \blacktriangle$ with a dot over under each of them, and are counted ascending. The eighth to each degree, is the same character, has the same name, and is the same degree of the key.

In every sharp key, the \blacksquare is the first degree of the key; the \circ is the second degree; the \blacktriangle is the third degree; the \blacksquare , with the dot, is the fourth degree; the \odot , with the dot, is the fifth degree; the \blacktriangle , with the dot, is the sixth degree; the \blacklozenge is the seventh degree. The eighth degree being the same as the first, is called first.

The common chord, taken upon the key note, is counted ascending; but all, except F, G, and A, are sounded descending. Learners will find them both ways at first. The figures show the degrees of the Key.









The figures show the degrees of the Key.

Scale of Degrees.

Common Chord.

Common Chord.

Common Chord.

1	2	3	4	5	6	7	8
							

1 5 3 1 1 3 5 1

1 3 5 5 3 1 5

■ ▲ ○ ○ ▲ ■ ○

1 3 5 5 3 1

■ ▲ ● ● ▲ ■

3 3

FIFTH LESSON.

5	5	1	5	6	5	5	1	2	3	2	1
5	1	1	5	6	5	1	3	4	5	5	1

SIXTH LESSON.

5 1 2 3 2 1 7 6 5 5 1 2 3 4 3 2 1
 5 3 2 1 7 1 2 2 5 5 6 5 1 4 5 5 1

EIGHTH LESSON.

[illegible]

at key.
t over
same

lot, is
The
will

Cheerful.

A M E R I C A. S. M.

7

G#D - d | p p | v d | m | - d | p p | p | o | - d | v d | p p | p | o | - d | p p | v d | m ||

Behold the morning sun Begins his glorious way ; His beams through all the nations run, And life and light convey.

G#D - d | v d | d | d | m | - d | d | v d | d | d | - d | d | d | d | v d | d | d | d | m ||

G#D - p | p p | p | p | - p | p | p | p | o | - p | p | p | p | p | p | o | - p | p | p | p | m ||

F#D - F | F d | d | d | m | - d | F F | d | F | o | - F | F F | p F | d | F | o | - p F | d | d | m ||

Moderate.

M I D D L E B U R Y. C. M.

G D o | p p | p p | p p | m | - F F | d | d | m | - F F | d | d | m | o | - d | F p | p | m |

Thy life I read, my dearest Lord, With transport all divine ; Thine image trace in every word Thy love in every line.

G D o | d d | d v | d m | - d d | v d | o | - d d | d m | d v | d o | - d d | v d | d o |


G D m | p p | p p | p d | m | - F p | p p | p | - p p | p p | p p | d | - d p | p p | d | m |

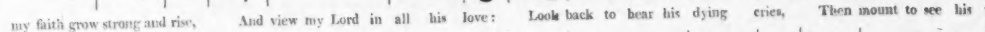
F D m | p p | p p | p m | - d m | p p | m | - d m | p p | d | p | o | - p p | p p | m |


Moderate.


OXFORD. L. M.

Moderate.

G C  Now let my faith grow strong and rise, And view my Lord in all his love: Look back to hear his dying cries, Then mount to see his throne above.

G C 



G C 

F C 

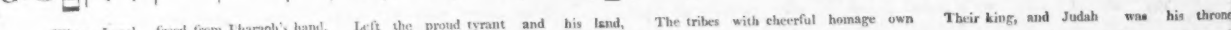

Cheerful.



W E L L S. L. M.



Cheerful.

G^b C  

When Israel, freed from Pharaoh's hand, Left the proud tyrant and his land, The tribes with cheerful homage own Their king, and Judah was his throne.

G^b C  

G^b C  

F^b C  

Moderate.

DEERFIELD. L. M.

9

above.

The heavens declare thy glory, Lord; In every star thy goodness shines, But when our eyes behold thy word, We read thy name in fairer lines.

Cheerful.

GUILFORD. C. M.

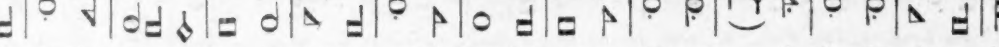
throne.

My never ceasing song shall show The mercies of the Lord; And make suc-ceeding ages know How faithful is his word.

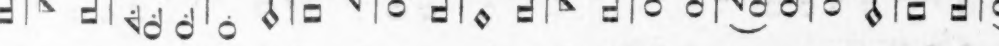
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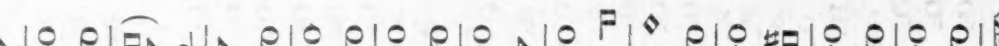
Moderate.

W O O D B R I D G E. S. M.

G W 133 —  Ye humble souls rejoice, And cheerful praises sing; Wake all your har - mony of voice, For Jesus is your king.

G W 133 — 

G W 133 — 

F W 133 — 

Cheerful.

D O V E R. C. M.

G M N^{22} My shepherd will supply my need, Je - ho - vah is his name; In pastures fresh he makes me feed Beside the living stream.

G M N^{22}

G M N^{22}

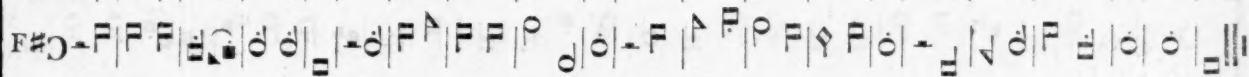
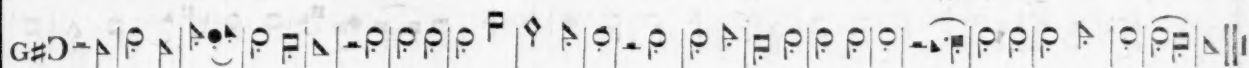
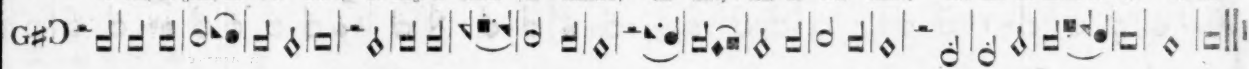
F M N^{22}

Cheerful.

CARLISLE. L. M.

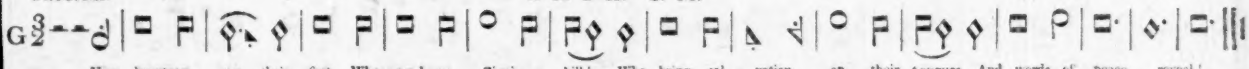


To God, the great, the ever bless'd, Let songs of honour be address'd; His mercy firm for ever stands; Give him the thanks his love demands.

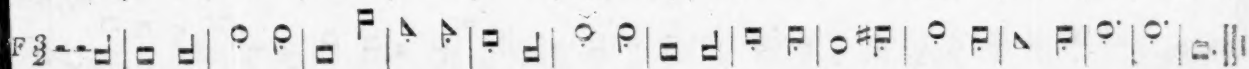
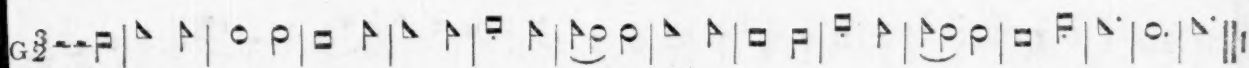
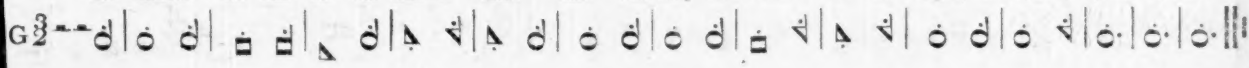


Cheerful.

BATH. S. M.



How beauteous are their feet Who stand on Zion's hill! Who bring sal - vation on their tongues, And words of peace reveal!



12. Cheerful.

MARYLAND. C. M.

Lo, what an en - ter - tain - ing sight Those friendly brethren prove, Whose cheerful hearts in bands unite Of har - mony and love.

Moderate.

SUFFOLK. C. M.

Awake, my soul, to sound his praise, Awake my harp to sing; Join all my powers the song to raise, And morning incense bring.

Moderate.

NAMURE. C. M.

13

love.

Awake, my heart, a - rise my tongue, Prepare a tune - ful voice; In God, the life of all my joys, A - loud will I rejoice.

Moderate.

HEBRON. C. M.

bring.

Sweet is the mem'ry of thy grace, My God, my heavenly King; Let age to age thy righteous - ness In songs of glory sing.

Moderate.

T E N E S S E E. C M.

Let children hear the mighty deeds, Which God perform'd of old; Which in our younger years we saw, And which our fathers told.

Moderate.

B R A I N T R E E. C. M.

G \sharp $\frac{3}{4}$ $\frac{3}{4}$ I'll bless the Lord from day to day; How good are all his ways; Ye hum-ble souls that use to pray, Come help my lips to praise.

G \sharp $\frac{3}{4}$ $\frac{3}{4}$

G \sharp $\frac{3}{4}$ $\frac{3}{4}$

F \sharp $\frac{3}{4}$ $\frac{3}{4}$

Moderate.

STAFFORD. C. M.

13

old.

Let eve - ry mortal ear at - tend, And eve - - - ry heart rejoice; The trum - pet of the gos - - - pel sounds With an in-

Cheerful.

CHINA. C. M.

to praise.

vit - ing voice. When Christ to judgment shall descend, And saints surround their Lord, He calls the nations to attend, And hear his awful word.

SCALE OF FLAT KEYS.

In every flat key, the Δ , with the dot, is the first degree of the key; the \diamond is the second degree; the \square is the third degree; the \bigcirc is the fourth degree; the ∇ is the fifth degree; the \square , with the dot, is the sixth degree; and the \bigcirc , with the dot, is the seventh degree.

Scale of degrees.

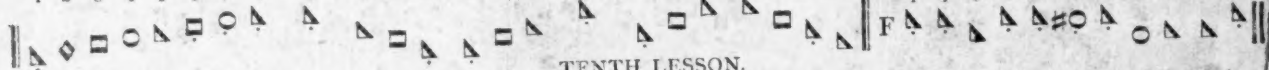
1 2 3 4 5 6 7 1

Common Chord.

1 1 3 5 5 3 1 5

NINTH LESSON.

1 3 2 1 3 4 3 2 1 7 1

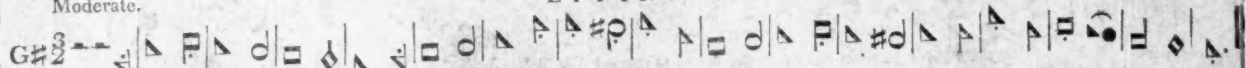


TENTH LESSON.



Moderate.

E P P I N G. L. M.



Lord what a thoughtless wretch was I, To mourn, and quarrel, and repine To see the wicked plac'd on high, In pride and robes of honour shine.

